

ORCON/NOFORN

69/48236

SG1J

GRILL FLAME

PROJECT

SESSION REPORT

COPY 2 of 2

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REASON: 2-301-C (3) (6)

GRILL FLAME

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## SUMMARY ANALYSIS

### REMOTE VIEWING (RV) SESSION

1. (S) This report documents a Remote Viewing (RV) session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, D.C. The purpose of the session was to provide information relevant to the hostage situation in the U.S. Embassy compound in Teheran, Iran.
2. (S) The remote viewer's impressions of the target are provided as raw intelligence data and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cueing information provided the remote viewer.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CC50

#6.5

This will be a remote viewing session (edited for security).

PAUSE

OK #31 time to start the session. For the past few minutes you have been focusing your attention on a photograph of CPT Paul Needham. I want you to relax, relax and concentrate and describe to me the area where Paul Needham is located. Relax, concentrate, focus your attention on the area where Paul Needham is located, and tell me about it.

PAUSE

#31

+03

+05

Got a...got a feeling of familiarity..uh..similarity..uh..got a..uh..a barren..uh..wall with..uh..feeling of..uh..two platforms. One above the other on..uh..on a right wall. A..uh..their chair dropped type of..uh..bed platforms, I think. Sleeping platforms. A metal fixture that attracted them..uh..There's..uh..on the other side of the wall there's..uh..on the other end there's a..uh..something that makes a notch out of the room....a walled thing or a....partition thing and ..feel that..uh..about half way up on the back part of this is a square that lets in light. But, everything is along the right side. In the foreground I think there is a table..uh..like thing. But the left side of this room is nothing in there. I think..uh..this place is opposite where I was before and down two or three cells. It appears to be..uh..farther down the hall from the staircase. I think there is..uh..I'm getting a feeling for the end of the hall, now. I think it is..uh..one in from the end. The wall ending the stair....the hallway here is just a blank brick wall..I feel that's a rather large...unusually large stones, but.....

PAUSE

I'm back in the cell (mumbling).

#6.5

OK. Tell me about anybody that's in that cell.

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#31

OK. Give me a minute or two while I focus on Needham.

PAUSE

I have..uh..another name Harold..uh..coming to me as though Harold is another person here. I..uh..had been..uh..been..something. I am on the top bunk with whoever is on the top bunk. I will try to find out.

PAUSE

This is a much longer ...has curly dark hair..uh..he has..uh..(mumbling) the feeling..uh..of a..uh..dark mustache, and that..uh..some reason had the feeling of a gold crown on a upper tooth on the left side of his jaw. Uh..sort of full face. In imagining he and Needham together I feel this guy is about the same height but is possibly 40 pounds heavier...stockier built than Needham...but is not fat...is rather more solid. Possibly an inch shorter, but only an inch.

#6.5

Is there anything else you can tell me about him?

PAUSE

#31

Let me work for a short while.

#6.5

OK. Just relax. Take your time and concentrate on him.

PAUSE

#31

No. I can't get much more.

#6.5

OK. That's good. #31 I want you to focus on his face one last time. Get the image of his face so that you will be able to recognize him later. When you've done that let me know and then we will move on.

PAUSE

#31

OK.

#6.5

OK. Tell me how #31, tell me how we get out of this cell?

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#31 Uh..access a..uh..door on the central hallway..  
must move to the right....to the left is a solid  
wall. Must move to the right and go (pause)  
40 feet to the far side..uh..of an upstairs case.

#6.5 I want you to stand right outside of this cell that  
you were just in...stand right outside of it and tell  
me what you see from there.

PAUSE

#31 I see..uh..uh...across a..uh..20 foot hall is a  
series of like cubicles. Into which I can see..  
..uh..each having a likeness of a..uh..single high  
window in the back with beds to either on right or  
left....case left.

#6.5 OK. Walk by those cubicles #31, and look inside them.  
Don't go in. Just look inside them and tell me if  
anybody's in there. Go one room at a time and let me  
know when you are going from one room to the other.

+24 #31 I'm in the far left end..uh..have feeling of..uh..  
one man sleeping alone bottom bunk. I'm going to the  
next.

PAUSE

I have a..uh..feeling of two (pause)going to the  
next. One on top.

#6.5 OK. #31 go in and visit this guy or this individual.  
Go in and take a look at him and describe him to me.

PAUSE

+31 #31 Uh...when you..uh..said go in I had Holland flash into  
my mind and..uh..had feeling of..uh..uh..full-face with  
glasses and..uh..receding hairline..uh..uh..For some  
reason he's sleeping at....high....a..uh..I don't know  
why he's on the top. But it's about face height to him.

#6.5 Again, hold the image of him. Look at him. Study him.  
Hold that image so you can describe him to me later.  
When you have done that, let me know.

PAUSE

#31 - Back.

#6.5

OK. Doing very good. Let's go back now, go back down to the far left and, where you saw that one man sleeping alone on the bottom bunk. Go into that room and describe him to me.

PAUSE

#31

Had a..uh..a feeling that..uh..mature older fellow ..uh..slight widows peak..gray flannel suit type.. coat and tie guy...45-50ish....and that..uh.. sort of well-kept, not skinny, emaciated, fit and trim type..a..uh..guy who must be visible and must look good.

+31

#6.5

OK. I want you to concentrate on his face now #31. Concentrate on his face and hold that image so that you will be able to tell me about him later. When you feel comfortable that you can identify him later, let me know.

#31

Back.

#6.5

OK. I want to do one last thing, now. I want you to leave this building, go outside, go up to about 500 feet and look around and tell me how I can find this building. How I can locate this building.

+34

#31

*unlocated*

I got a..uh..shot of a..uh..four or five traffic circle which is within a couple of hundred meters of this place. I feel there are one or two ..uh..now I am feeling that there is..uh..one or two roads off of this road between the place and this traffic circle or circular thing. But that they're all T intersections and that this road seems to intersect the traffic loop figure thing at a weird angle. It's more tangential as opposed to 90 degrees. It sloppily intersects. I keep seeing this tangent line instead of this straight shot out and..uh..the reason that these streets are all T intersections is that there is a sizeable closed off fence. I see a feeling of black spiked metal fence across the street, that like encloses a park or a big green space of some size. That is a big place. Big enough to prevent two or three crossings from occurring.

PAUSE

#6.5

Can you tell me what the building looks like from above? Tell me what the building looks like from up above.

#31

I got a...I am starting to lose my focus here, but, I got it before. It's a..uh..I had a feeling of a center...a long center peaked line and then..like the shape of an airplane. Because back from this peaked line are two flat roof apendages on each side of it, which are rather sizeable, and so, it looks like a center line and two wings sticking off of it. It sits right on the street corner...the notch in the building down by the left side of it has got some sort of a plaza in it. I had the feeling of a park plaza. Some sort of a thing sitting in the middle of it. Some sort of a weird thing.

#40

#6.5

OK. We have been going for a pretty long time. Why don't you relax and take a minute or so, and then we'll try to do some drawings.

I'll put this thing on pause. OK. We have had a chance to relax here; and now why don't we go ahead with the drawings.

#31

OK. Now the first impression I had put on the tape was that I was a familiar place but there was an interesting difference about the place. Being from my recollection that everything was reversed, ok. It was that everything was reversed. That is that the bunk, or what I perceived to be a double bunk, was hanging from the right wall and not from the left wall. Like this....looking at it from the very end on..... and then, here in the foreground was a large....or not a large.....was a small table. I perceived...or I felt that the small table had something on it like a lousy candle....huh....or a candle holder of some kind. Not necessarily burning, but.....like this....and that the bunks were in the background. What have I done to the perspective, here? Screwed up the perspective, is what I've done. There. There's a corner of the room down there. That's more like there. But, this thing is not so big. Let me reduce that in size. That's my problem. Little cubicle in the back, right. More like that. There we go. That's more like it. I'll get this right, yet. There. That's the cubicle. Like that.(Mumbling) inclosed. These are the differences between this and an earlier session.

I had the feeling that this cubicle was not..uh.. permanently enclosed, but that it was like draped off. As though it was in the French crapper from an earlier session, and that the prisoners had complained about the lack of privacy and therefore, they had been provided with some sort of a curtain that would shield them. I got the idea that that was not a permanent

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thing, but that had just been ...popped in there.  
A room within a room, ok. But the reversal effect is that.....let me make that a little bigger, like that... these bunks were on the right side, ok, as opposed to having been on the left side which makes them opposite of what my familiarity would have said that they were. Barred window, austere type of a place. I had the same feelings of cold.....not frigid cold ....but cold and dampness....uh....austere...nothing hanging on the walls....no....no what you would expect....nothing like ornamentation or window....uh...picture frames or mirrors....or anything like that, ok. Just straight .....clean.

#6.5 OK. Now, in this room you described one individual that was in there with Paul Needham.

#31 Right.

#6.5 OK. And I showed you some photos.....

#31 This is the guy I sa.....I felt he was....had dark, dark curly hair, he had a full round face. I didn't get any feeling for him wearing glasses, or anything like that....uh.....that he was about medium size. Maybe an inch shorter, but maybe 40 pounds heavier than Needham and a gold capped tooth on the left upper.. I just had this feeling of gold in his mouth..where I was looking.

#6.5 OK. So I showed you some photos and the one I'm holding now is the one that you selected as being the .....ok Let it be noted then that the name on the back of this photo is Michael H. Howland. OK.

#31 Well, at this time I was asked....trying to communicate with Neenan or Neednam or whatever his name is...who it was that was with him and that's when I said Harold.... I had the name Harold come in...ok.

#6.5 (Not understandable)....his middle initial.

#31 I don't know.

#6.5 Yeah. We'll have to check that out.

#31 So, anyway that was that.

#6.5 - That's correct, ok.

~~SECRET~~



#31 OK. That's where I was on that....ok, that's 1.

#6.5 OK.

#31 Oh, and I had.....oh, ok, I'll put..I'll put.....  
What is his name? Needham. Needham there, and  
Needham said Harold was with him. Harold being the  
guy on the top bunk, all right.

#6.5 OK.

#31 Needham didn't actually say that but that's when I  
was asking .....that's what happened.

#6.5 I understand.

#31 All right. Uh....two. What did I get then? Two  
was....uh..

#6.5 First you started talking about the far side about  
40 feet, you know, upstairs staircase.

#31 Right. OK. I had a.....let's say....first of all I  
put him....I thought that I was in the second to the  
last on this side of the blank wall, ok. So what I'll  
do is I'll draw the blank wall, here, ok, and, uh,  
here's..here's brick wall. That's the feeling I had  
...like that. Big, Big size bricks, ok. Now, inside  
this next cell everything returned to what I perceived  
to have been my original layout. Ok. All right....  
little bit less perspective on this one. Ok, let me  
fill in these things here. They returned to original  
what I thought was my familiar....in other words..  
what I'm saying, I looked across the hall....across the  
hall is where I had been before and it's mirror image  
reversal, ok.....almost mirror image reversal. I won't  
try to figure it out. I'm not even going to try to  
figure it out. Anyway, here was....don't draw lines  
when you got to draw something across it...there was  
bunk there....there was bunk there...here was window  
here....here was square thing in the corner there.....  
ok. Here was bunk here....here was another bunk here....  
window there....square thing in the corner there.  
I'll darken these things so they'll copy.

Little square partition thing is all there is in the  
back, ok. Uh..in that I was looking through the layout,  
if you will ....through bars, ..laid over the front,  
ok, like that. Let me see. This floor is all I am  
sure of. Four was the number which I measured to the  
staircase. Beyond the staircase I didn't see what there

was down there. But.....that's the wall.....  
ok....then we have here another cell.....window.....  
see a little tip of the bunk there....little tip of  
the bunk there, hanging down....again covered over  
with bars so I could see through. Then the last one  
perspective of which makes it go like this. Covered  
over with bars, like this. Now here is where about  
parallel with cell number five.....number one, two,  
three, four, five with the question mark because I  
did not see that.....about parallel to that is where  
across the picture should be, this up staircase which  
is right in the foreground, of course, going up into  
the ceiling. Like that. OK. I did not actually  
see what it is all constructed like, but it does have  
that kind of a flat structure behind the stairs,  
like that see....little boxes on top of this....or  
notched into this thing. Ok. That's the stairs there  
and that goes up from right to left on sketch two.  
Its ground is about, in front of cell number four.  
So that if you position yourself right under this up  
staircase you'd be looking into cell number four or  
cell number five. You know. It's right about there.

- #6.5 Ok. Now, before you leave that one, the cell that  
Neeham is where you are viewing this from .....
- #31 .....is two on the opposite side in the foreground.
- #6.5 Is two.
- #31 Yeah. So here would be a cell and a cell and a cell.  
Like that. This distance from here to that end I said  
was about 35 to 40 feet.
- #6.5 OK. Why don't you just put little arrow...that type  
thing...uh..
- #31 OK.
- #6.5 So when you refer to the cell at the far left end  
you are talking about cell number one.
- #31 One in this sketch. That's where I saw the other guy  
....
- #6.5 OK. So there is one man sleeping in there alone, ok.  
That guy, you identified as (pause) this one here.
- #31 - Yeah. That fellow there.

#6.5 This is the one that you identified as possibly being the one in here.

#31 Right. That's cell number one.

#6.5 OK. For the record then, he's identified ...L is the first initial, I guess, then Bruce Laingen as possibly being the individual he saw in cell number one. OK  
There was some hesitation on his part of whether or not a guy named Robert G. Anders might have been the one. But he selected Laingen. OK.

#31 Who was that....whatever his name is..

#6.5 L-a-i-n-g-e-n. *Highly Questioned*

#31 OK. I'll just use this. OK. I'll say Needham and Harold cell number two, foreground.....L-a-i-n-g-e-n.... Laingen. I didn't have anybody in two.

#6.5 No. You had two people in there but, I didn't ask you to....

#31 Two U I people in two. I had..uh..one person sleeping alone in three on top bunk...alone...only top bunk, ok. As soon as you asked me to go into that....I was moving my way down this wall of shelves...and as soon as you asked me to go....step into number three...I immediately popped Howland....popped into my head....ok....just automatically. It was matter-of-factly....this is where Howland is, you know. I got a look at him and it looked like Howland. You know. That's the phenonema but, ok...that side....there.....ok. I did not get down to four.

*FORCED DATA*

#6.5 OK. For the record then, you had worked for Howland in the past. Is that correct?

#31 Yes. I had worked against Howland in the past, and, I don't know if you want this for correlation purposes, but, I worked for a guy in the past. I couldn't tell you right off....I could identify him in the picture....who was in four...I was moved to three....I came up with Howland...and that was about two or three weeks ago.

#6.5 OK. But, you were going against a guy in number four.

#31 I was going against the guy in number four and I came up with Howland alone in this cell next door. I think. We'll have to check against the transcript.

~~SECRET~~

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- #6.5 Yes. I'll check that record out.
- #31 But, now I'm going against somebody across the hall, and I'm going down there, and just out of nowhere Howland pops up in cell number three again. Feeling of it. Now, whether that's overlay...or what
- #6.5 OK. Then, after you had described all these people I asked you how you could locate ....how I could locate this building, ok
- #31 (All right. I don't know....not knowing north or south. First of all let me give you the outside of the building feeling. Uh...I'm going to break my sketches out and do several different ones now. From an aerial perspective you recall, I made mention of the fact it looks like....the dam thing looks as though it is a ....an airplane. Now, on the other side is the commensurate wing, if you follow me. Like this. Viewed from above we have a center peak building and an appendage that sticks out and a appendage that sticks out like that. These are flat and this is peaked....)
- #6.5 In the middle.
- #31 Yeah. The middle line is peaked but the wing appendage is a flat roof. OK.
- #6.5 OK. Good description.
- #31 And, I had the feeling.....ok....the only other thing I can add is the feeling was tops....are dark....the roofs are dark....which doesn't mean anything. All right. There was a street there. Like that. That's the layout of the street. Now, this X here...I had the feeling.....that....well, that's not really right. What I want to do is..I want to....inset the front of that building a little bit off the street. Like that. That's what I want to do. Make it farther away. Like that. Because, there is something here. This entire....my feeling is this entire corner thing here is like a plaza. Along the side...the side of....the right face of this building. If you were looking at it this way....and it's a plaza. I had the feeling it's a concrete and it was decorative, ok....ok....I'll just write that in there, but I'll do a front view. Front view comes up on four. Front view....front view....ok. Building comes down like this. There are stairs that go down like that. Stairs that go down like that, ok. They make a..trying to get some depth here....it's hard to sketch....like that. Then there are steps across the front face which are, you know, locked into it.

~~SECRET~~

#31

Several big columns, not all the way, though. Several big columns. That's all I can say about detail. Some sort of step in behind the columns, but not...not too much of it and, say a set of double doors. Like this. In and under...these columns hold up what is the porch. If you follow me. This is a solid facade here and then they're holding that up so that you can step in and under it. But, ok....and here's the other side of this building, like this. It sticks out. That's flat roofed. I'll darken these things up after I get it sketched out.

#6.5

Yes. Get what you want first.

#31

All right. OK. Uh....this is all the way down....it's just like it's one concreted in area. The sidewalk loses its definition here when you walk around, you're just walking all over. Now, I had some tiered thing standing in the middle of it, ok, and I had the feeling that around the base of this building, here, on the left side and in the back side were gardens, or was planter box ...I had the feeling of vegetation and water, almost. Now whether the water is overlay or not, I don't know. But, I had the feeling there was a planter box, here, which contained a..vegetation growing in it...like this... see...and..uh...that it was like a park layout. People would sit along this wall, like on benches or like on the lip of the planter box.....like people would eat lunch there or somebody would sell hotdogs there..and that kind of a funny feeling, you know. Just some sort of public area where people would come and loiter. All right. And, did I get it along the back wall? I think I did get it along the back wall as well...that there was something there to break down the contour of this building and make it more mellow. That's a standing something in the center of thing. Uh....and I'll go ahead and draw bushes, and everything along that....and, it's an open park so that here you see is the sidewalk goes on down....but this sidewalk just turns into it. So it makes an open park. Like an expanded place in the sidewalk. That's the street. What am I doing? Yes. Sidewalk there. Street comes out a little bit farther. Ok. Like this. There. That's the sidewalk. Just goes right on around the building like that. That's the feeling I had. all right.

Double door, facade, held up by pillars, somewhat of a small inset. You can walk in and the main front of the building holds up capped stone....peaked roof in the front....add the overhead of this thing....I'll draw it up in the....the idea on these steps is that they are this shaped...have step like this....here's the building front....you have steps that go this way and you have steps that go across it like this. So, that looking down at it you have three different avenues of approach to the front of the building.

~~SECRET~~

- #6.5           Ok. I understand. You did a good drawing on that. It looks good. Now this street out here is this one right here in prints three and four.
- #31           Right. Now, when I was working from the top...I got this circular pattern which I felt was...let me tell you....if....we'll call it traffic circle on sketch four....is that way...ok....and I'll draw it on sketch three, as well. That way, ok. Now, this pattern was a weird one. Let me see. It had a circle shape ...that's not much...it looks like a pregenant pear... all right, we have circle. The main aspect of this circle is that the road in front of this structure ok...is not...that's what I was trying to say it's tangent....it's a tangential...it's not a 90 degrees. Whereas here, there are some other 90 degree roads. Like this. Ok. But, this one is the weird one in the bunch and it sort of goes up at an angle. Now, as you go off there are one, two...uh..T intersections with the road is all I got...and the second one is the center section in sketch four...and that is the building is in a place like that. Now there may be more, but two is what I got, ok. There is building there. Like that. Distance wise, I forgot what I said on this tape. Maybe 300 meters, like that. I forgot what I said.
- #6.5           Yes. A couple hundred is what you said. I started to write down two and said no he didn't say two, he said a couple.
- #31           Now, I had....now the reason that these streets are T intersections is because right across from this...ok.. is some park or something, which ...the land of which prevents these streets from going through. It's a solid thing, whatever it is. I had the feeling this open area....it had woods, it had trees, it had open grass.....that kind of feeling....was bounded by metal picket fencing. You know. 8 foot metal spikes connected by metal. You could see through it but not a stone wall. You could see through it.
- #6.5           OK. I had it down but I did not understand where it was. That's much better.
- #31           Eight or nine feet rods.
- #6.5           How far along does that run?

~~SECRET~~

Well, it runs past the place and it's...it's at least ...it's better than half way to the circle. I would say that. It's better than half way and I will draw a dotted line only showing this perceived boundary. I'll call it park area for lack of a better....

#6.5 Yes. But it is a picket metal fence about 8 foot high.

#31 Yeah. I'll draw a sketch of it....four....five

#6.5 Which is what's important, ok.

#31 Right. This feeling I had of...I was just grabbing bits by that time...this feeling I had was of...uh..that's too thick... What am I doing? Now I know where it goes, I think. Don't want to pay too much attention to detail. Now, I'll make them a little bit closer together, and then we'll have the idea. Now, off the ground...like what you would see around the cemetery, you know.

#6.5 Yes. I understand what you're talking about. It looks good.

#31 Like that. That goes on to the next one, and that goes on to the next.....

#6.5 Yes. I wouldn't worry about drawing all of them in.

#31 All right. Of course, in the background..and through this thing..'cause you could see right through it..is all I wanted to say. It's maybe 2 meters high. It's above head height. So, I'd say about 7-8 feet. That's off.. The bottom of it is off the ground...and in the background you see..park. I'm not going to draw.....

#6.5 Ok. That's number six?

#31 Yes. Six. That's... I had this feeling that at least along some major parts of this park area this bounded it. Maybe along this street or something, because it was in the area of the target that I got this feeling.

#6.5 Ok. Let me ask you about that traffic circle. Was that the only one that you saw?

#31 That's the only thing that I saw with any terrain.

#6.5 Ok. I wasn't sure. When you said it you said you saw four or five radial traffic circles but you said you saw one circle radial road off of it. Did you feel that you were on the compound or off the compound?

~~SECRET~~

- #31 No. I did not. I had no feeling at all I was on the compound...ever. Sort of presumed that I was off the compound because this doesn't fit that type of targeting before. The attitude of it doesn't fit it. I had the feeling that this was definitely the place that I had been before. I felt it was the place when I went after...uh...the guy I mentioned before. We'll have to go back and check that out...uh...what session that was. Uh.. that it was...that younger fellow that's in there. Uh.. that it was that and that it was just the same theme. ~~An underground..not underground but a basement level,~~ high windows up on the wall, in darker, cooler, damper like definitely a place incarceration as opposed to a make shift lodging area. You know. ✓✓✓
- #6.5 Ok. You got anything else you want to add?
- #31 Well. I did want to go back and say..uh..I don't know if it would help any, but there is some sort of a small low building on the other street corner.....
- #6.5 Oh, yes.
- #31 ...that is..uh.. When I looked at it it was like a McDonald's or something. It was some little place..... lots of windows.....little...
- #6.5 Where was that located?
- #31 Located here where the X is on four. I don't even know if I have enough to draw a picture of the thing. Uh... which makes it the X on five, as well. Put five down. I'll put the X.
- #6.5 It will also be on three.
- #31 Yeah. It will be in the foreground on three. Uh..let me see if I can't draw this thing out. I definitely got the feeling of some sort of overhang peaked roof but of a single story structure with...surprisingly...sort of modern comotation to it is what I'm trying to get across. Some sort of modern, not big massive bureaucratic structure but..uh..modern...the....almost carrying this ...smack.. of this fast food joint...almost...you know..where a little beanery is some kind..uh..the window goes down there around the whole place. It's this real small center line, was the feeling I had. Sort of hidden by a tree. Right by a rather large tree...
- #6.5 - I was wondering what that mess was.
- #31 Right by its.....yeah.....thanks.....and it...it fits it's almost the opposite side. That's what had me

~~SECRET~~



worried about it. But I'll draw it in anyway. It's almost a mirror image..gestalt (phonetic) mirrored image of this street corner. In other words this little thing set back from the corner, and then behind it is the big structure that comes back out again of some kind. Ok. You see what I mean?

#6.5 No. I lost you there.

#31 Well. Here you have this indentation on street corner big massive structure behind it. Here you have indentation on street corner but massive structure behind it. See. That's what I'm talking about. The general drift of it is this idea of a nearly blank street corner. This doesn't go out that far. No. It doesn't go out that far. It's more like this. I had...like I said... I'll write it down beanery...is just a whole idea of it... like..uh..here's a street corner here. Like this. A single story, peaked roof. Got some...little bit of an open space like where people would stand outside and eat the hotdogs. That type of thing. But, it's not as far back as this. Like a little..uh..

#6.5 But this, but this. Is that in fact there or...

#31 Yes. That is in fact there. It's tucked in under the elbow of this other building.

#6.5 Ok. So there is another big building....

#31 There is another big building there. Yes. It goes off in the distance. I didn't pay attention to that. Uh.. but it's..uh..I'll write it down...beanery..uh..uh.. hotdog..Keosk (phonetic) of.....

#6.5 Yeah. You've got a small eating place or something.

#31 Yes. That's all I got.

#6.5 Ok. Very good. Anything else you want to add?

#31 No. That's it.

#6.5 How do you feel about this session?

#31 I'm feeling good about it. I think there was enough ...enough things there...you know...sometimes when you get right back in the same situation you wonder if it's all overlay or not. I did not have any doubts that it was overlay, or anything like that. I wasn't worried about it. I could handle the fact I was in a place I'd been before. I had this feeling, anyway, and I took it

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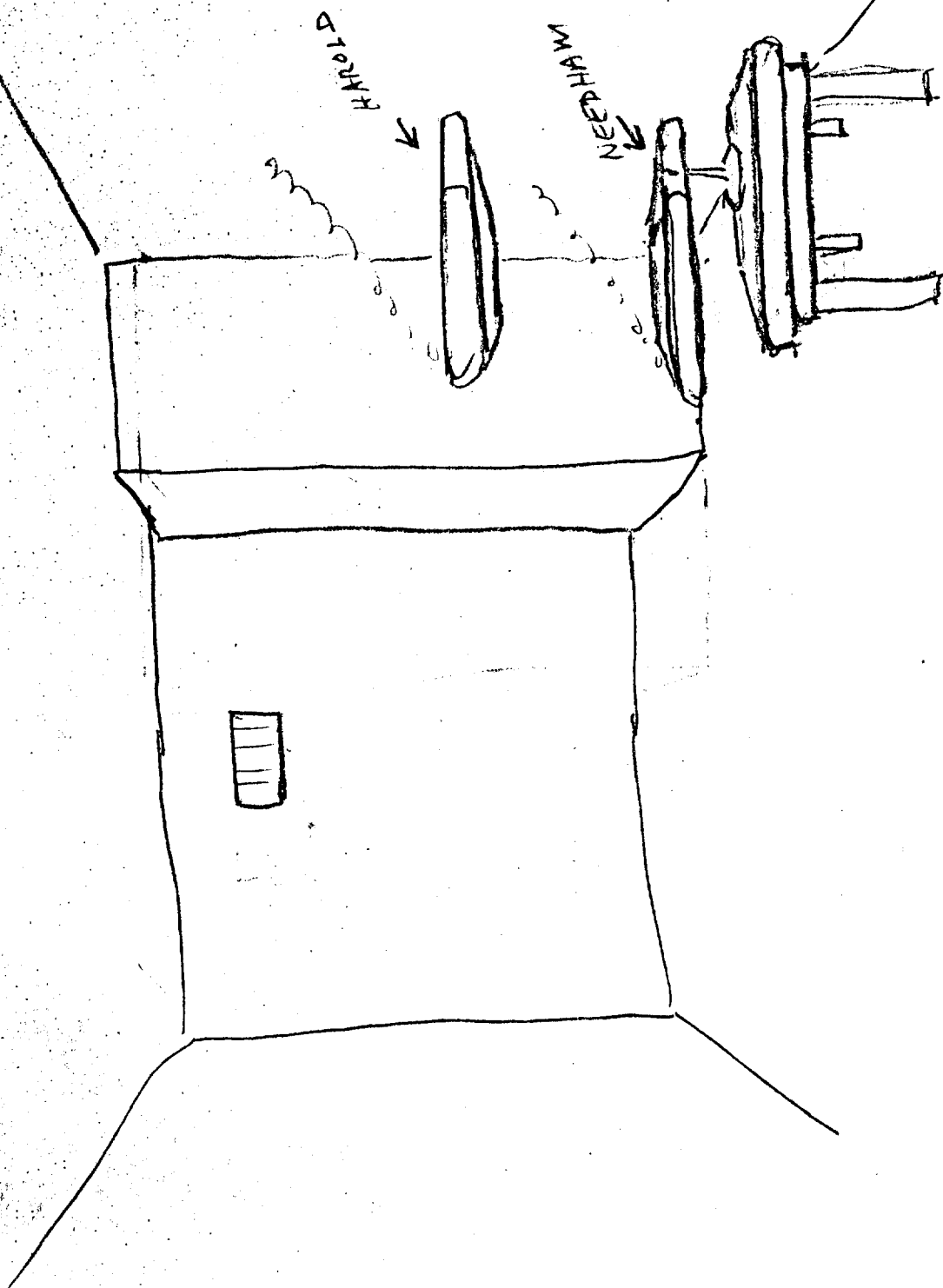
as it came. The only interesting thing that ...  
the only interesting difference was this mirror  
imaging on the other side of the hall. The whole  
thing is logical now that I think about it. At the  
time I said why are the bunks on the right. See.  
Then I told myself, you fool, because they are on the  
right and you're on the other side of the room, and  
they just built them that way. You know. The bunks  
are all on the same end of the hall. Depending on  
which way you look at it makes it left or right.

#6.5      Ok. All right. Very good.

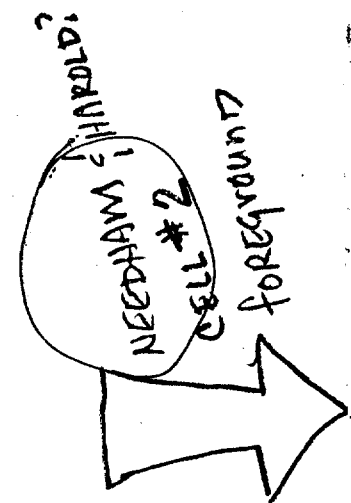
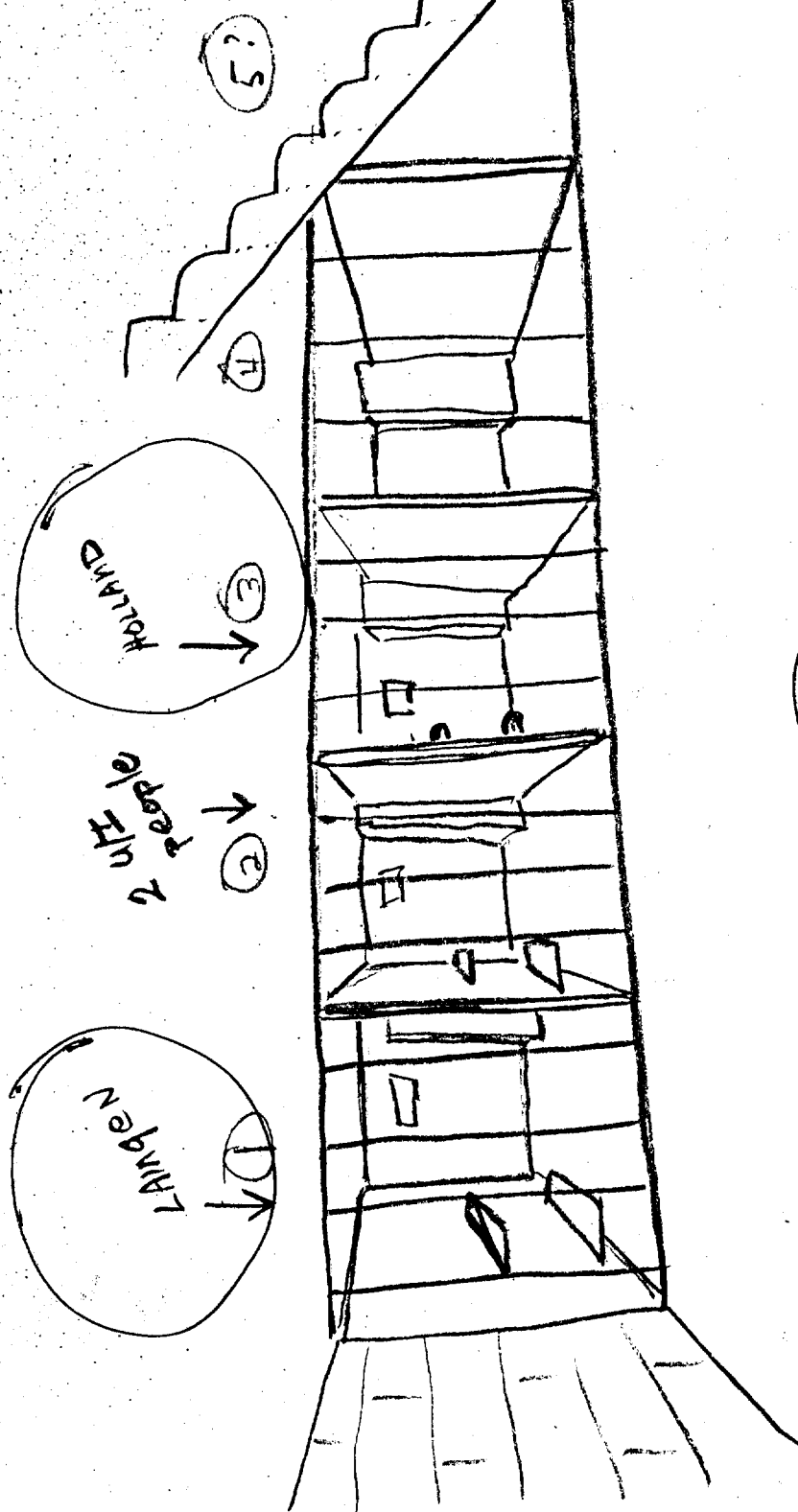
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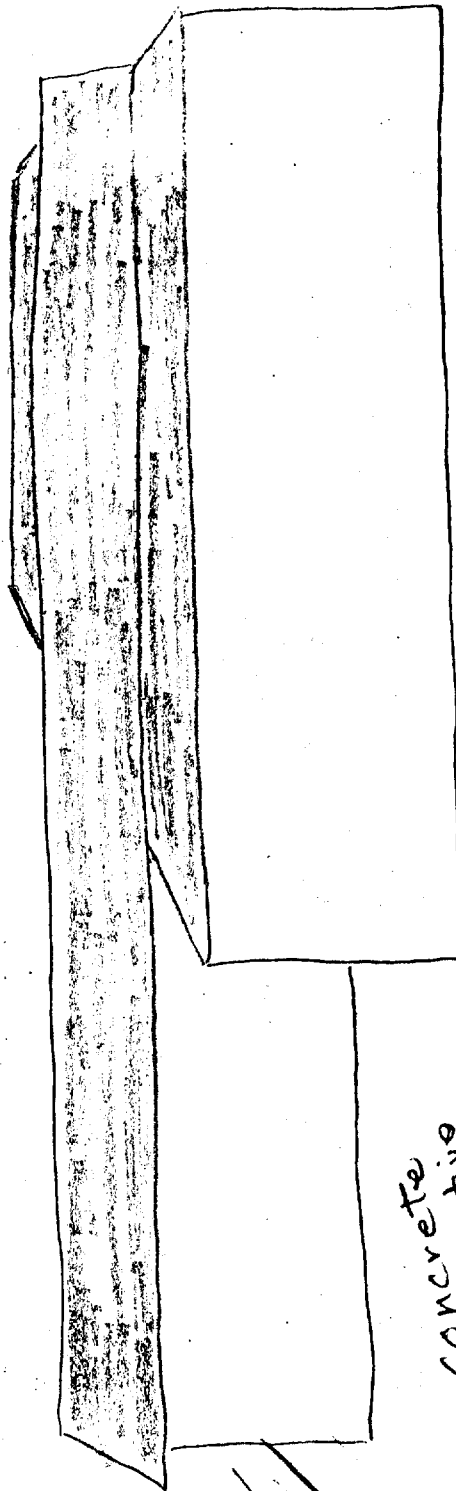
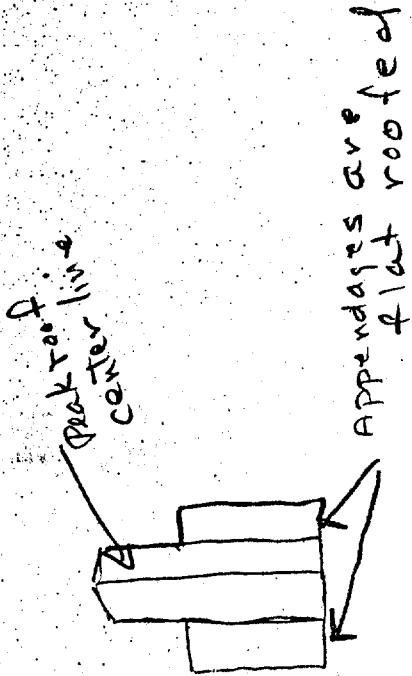
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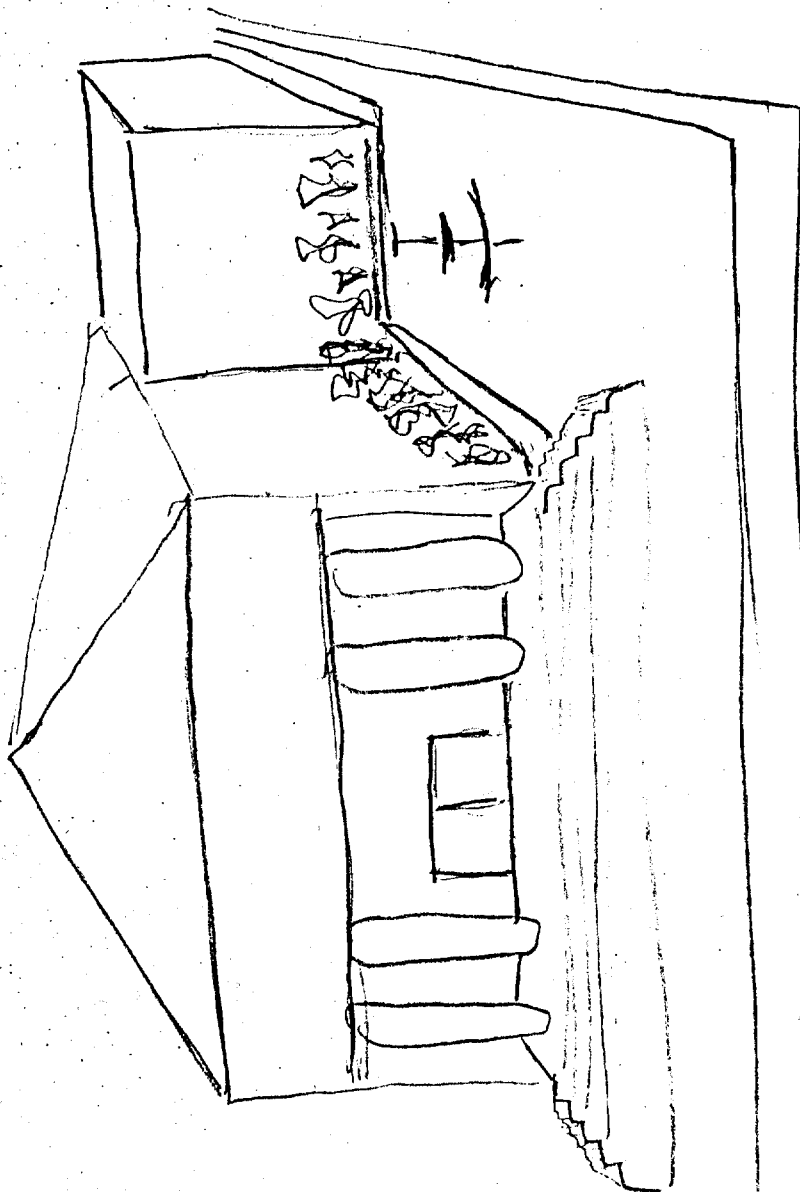
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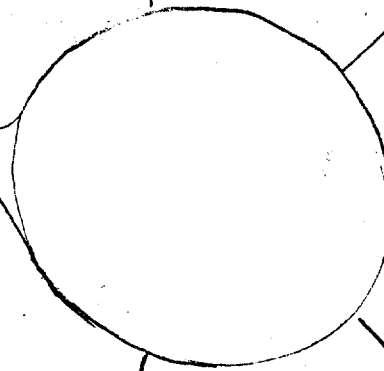
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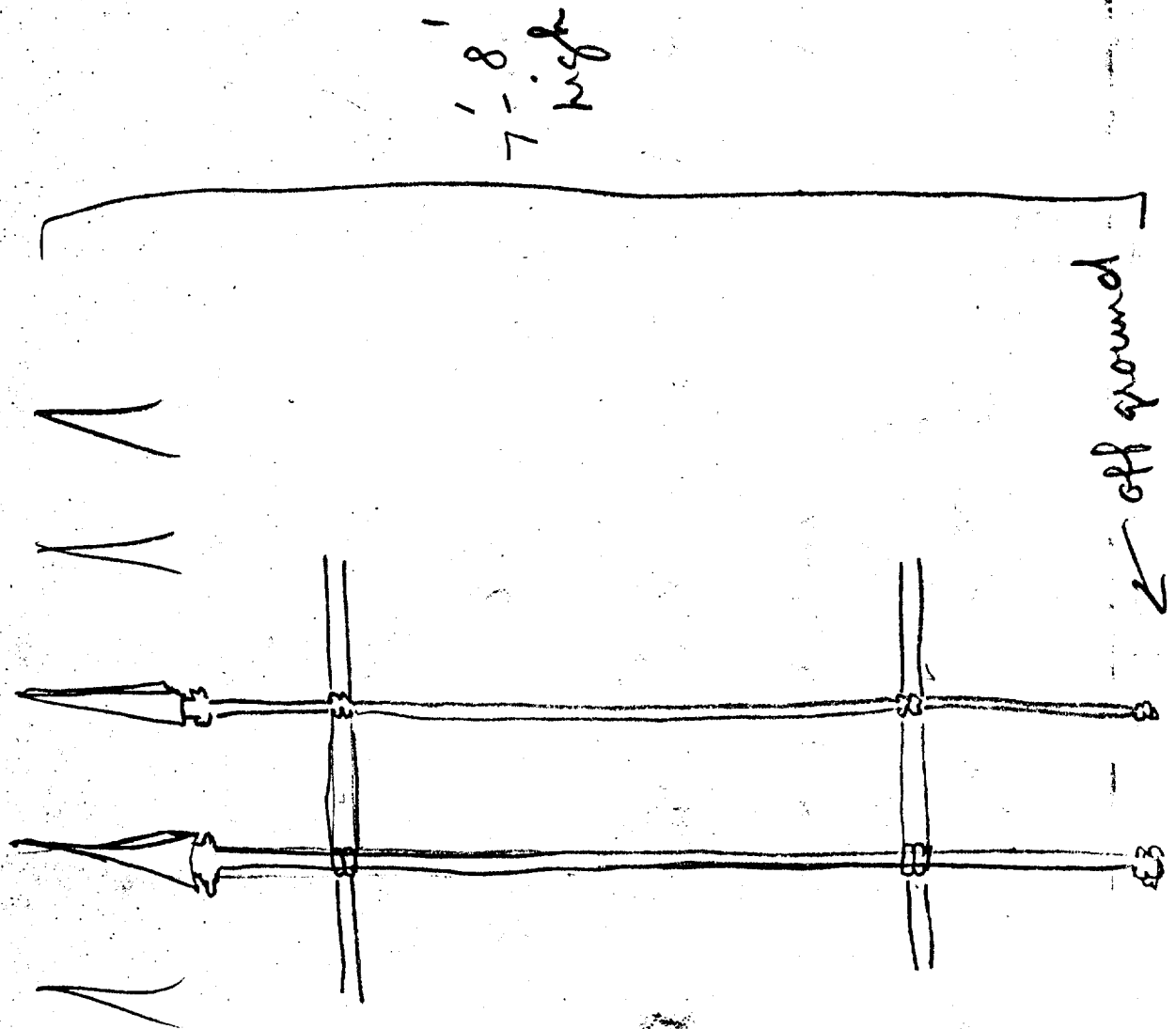
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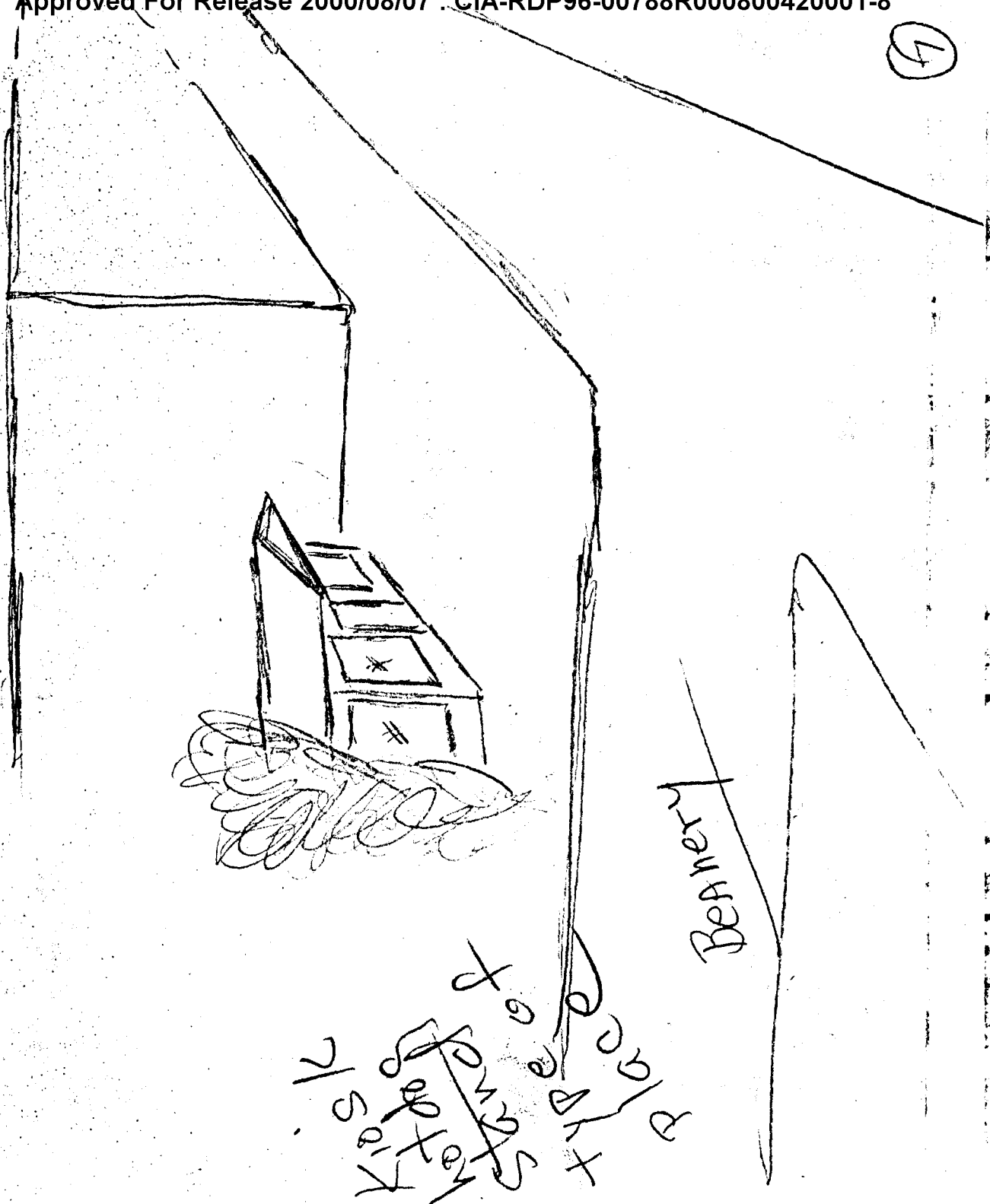




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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CC50

1. (S) The viewer has been exposed to open source news media information as well as classified overhead imagery. Further, the viewer had reviewed photos of several hostages during earlier sessions in an effort to identify people that he had seen.
2. (S) At the time of this session, the viewer was told he would be asked to locate a certain individual. The viewer was shown the photograph of Captain Paul M. Needham, USAF, and asked to locate and describe his surroundings.
3. (S) This is the first time that Captain Needham had been targeted against. However, the viewer felt very strongly that Captain Needham was located in the same area that the viewer had described in an earlier session when he had been targeted against Michael Metrisko. See CC41

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**SGFOIA3**

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